

CONGRESS FINALIZES CUTS TO ENDOWMENTS NEH WILL REDUCE STAFF BY A THIRD, REORGANIZE

The U.S. Senate-House Appropriations Conference Committee has worked out an agreement that will cut the 1996 budget of the National Endowment for the Humanities (NEH) by almost 38 percent, to \$110 million, and the 1996 budget of the National Endowment for the Arts (NEA) by almost 40 percent, to \$99.5 million.

The agreement must be ratified by votes in both the House and the Senate and signed by President Clinton. Barring unforeseen complications arising from the upcoming budget battles between the president and Congress, the agreement is expected to pass and be signed into law. So it appears that the national cultural agencies will survive for at least another year, even if in very reduced form.

Program Cuts at NEH

In response to these actions in Congress, NEH Chair Sheldon Hackney has begun a major reorganization of the agency. More than a dozen grant competition programs have been suspended, canceled or delayed, including programs that support elementary and secondary education, humanities studies of science and technology, dissertation fellowships and summer stipends. NEH staff positions have been cut by one-third. The number of NEH divisions has been reduced from six to three, and the number of programs is down from 31 to seven.

According to Dr. Hackney, the Endowment's focus in 1996 will be on supporting original scholarship, preserving the American cultural heritage, providing learning opportunities for the nation's teachers, and engaging the American public in the humanities.

Impact on CCH

If there is a silver lining in an overall gloomy picture, it is that the Conference Committee allocated approximately \$26.5 million to the state humanities councils, a figure which is close to the \$28 million figure for 1995. But a nearly 50 percent cut in Treasury funds — the money used for gift and matching grant awards — deepens the overall cut to the state councils.

As this issue of the newsletter goes to press, we are not certain what impact these cuts will have on the California Council for the Humanities (CCH), which depends on NEH for nearly 80 percent of its support. We anticipate a funding cut in the range of seven to 10 percent, and have not yet decided how best to adjust our programs to respond to such a cut.

Also still unknown is the long-term fate of the NEH, NEA and the Institute for Museum Services (IMS), which are authorized in a single piece of legislation. The House Interior Appropriations bill, which includes appropriations for NEH, NEA, and IMS, called for a phase out of NEA in two years and NEH in three (with no mention of IMS). In the Senate, where bipartisan support for the endowments is stronger, no such language was included in the bill. The Senate-House conferees agreed to disagree on this issue, and in their report, the conferees will urge the authorizing committees in the House and Senate to move quickly to resolve the issue of reauthorization.

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Reauthorization

The endowments' future is shaped by two separate types of legislation—authorizing bills, which allow the agencies to continue to exist and set spending ceilings, and appropriations bills, which determine the actual level of funding for the agencies in the year ahead.

The level of next year's funding has now been decided, but the larger question of the continued existence of NEH, NEA, and IMS is still being discussed in both the House and the Senate.

In the Senate, the subcommittee charged with reauthorizing these agencies has voted for reauthorization, but the full Senate has yet to take up the measure, and several Senators are floating new proposals on the issue.

In the House, responsibility for reauthorizing NEH has been assigned to a subcommittee chaired by Randy "Duke" Cunningham, Republican of San Diego. Representative Frank Riggs, Republican from Eureka, also serves on the committee. This committee has not yet reported out a bill for consideration by the full House.

At the moment it is unclear if or when Congress will take up the issue of reauthorization, especially with larger battles over Medicare and welfare reform looming. Many believe the discussion will not take place until well into next year.

In any case, we continue to urge our readers to stay informed and communicate your views to your elected representatives.

We will continue to keep you apprised of legislative activities relevant to NEH and CCH. But for now, we will move those discussions to the inside pages of this newsletter.

"THE CARVER'S ART" EXHIBIT

This photograph of George Blake's carved sculpture, "Baby in a Basket," (Port Orford cedar, abalone shell and glass beads, 1974-87) is currently on display at the Phoebe Hearst Museum as a part of "The Carver's Art of Northwestern California" exhibit.

The exhibit highlights the work of the Klamath River peoples of California and the recent revival of their carving traditions. A series of gallery



talks and lectures focusing on various aspects of Native American folklore, literature, and culture will be held in conjunction with the exhibition throughout the fall.

For additional information about the exhibit and lectures, please see the listings in the Humanities Calendar on pages four and five of this newsletter.

Photo courtesy of the Phoebe Hearst Museum of Anthropology, UC Berkeley.

Network

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CONGRESS AND THE CULTURAL ENDOWMENTS: A U.S. REPRESENTATIVE'S

by James A. Leach
U.S. Representative

The following article is adapted from remarks Congressman Jim Leach made to the Federation of State Humanities Councils Annual Meeting in Washington, D.C. on September 10.

Representative Leach, a Republican from Iowa, is the chairman of the Committee on Banking and Financial Services and a member of the Committee on International Relations Subcommittee on Asian and Pacific Affairs. He is also founder of the Republican Mainstream Committee.

Leach holds a B.A. in political science from Princeton University and a Masters of Arts Degree in Soviet politics from the School of Advanced International Studies at John Hopkins University.

What I would like to do is give a perspective of a member of Congress on recent events in Washington and then attempt to put them in the context of our times, touching on certain issues related to the humanities.

In so doing, it is important to emphasize what is new, what is old, and what is never changing in American politics. As all understand, last fall's election represented a shift in the balance of power in legislative politics. Changes of this nature should not be considered abnormal because, in a society where government reflects the people, pendulum swings are the norm.

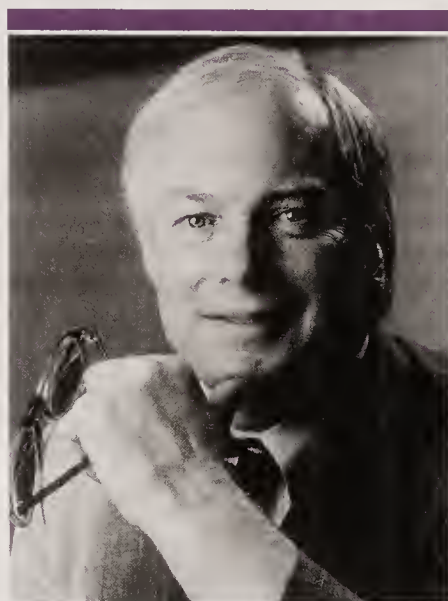
What is unusual is the length of time it has taken the pendulum to begin to swing back, not the fact it has begun. Given the fast-changing nature of modern society, it is doubtful that any political party can duplicate the dominance the Democratic Party had enjoyed, with only brief interruption, for the better part of this century in Congress.

Nevertheless, the pendulum is swinging, perhaps for a prolonged period, from liberal to conservative, and in a briefer context, from the executive to the legislative branch (at least in terms of initiative), and from the Dome of the Capitol to the people's body, the House of Representatives (at least for what we Republicans called the First 100 Days).

The New Congress

What the Reagan years were all about was a president who sought an increased defense budget while philosophically assaulting Washington's social agenda. The compromise with a liberal Congress was an increase in defense spending, but a bigger increase in social spending.

Federal spending under President Reagan as a percent of GNP grew by a whopping margin, from 21 1/2 percent to 23 1/2 percent. Federal revenues, meanwhile, remained static, varying each year from 19 1/4 to 19 1/2 percent of GNP. Taxes, in other words, were realigned, not cut, and the Reagan



Congressman James A. Leach

deficit was classically liberal: spending driven.

The goal of the new Congress is less governmental activism; the intent is to bring the budget into balance over a seven-year period at a GNP level closer or slightly less than that which Reagan began the 1980's. Despite the rhetorical division, this is a very modest objective. Indeed, my guess is the new Congress, which has come under such public fire for going too far, is going to come under increased private criticism for not going far enough. This issue is Keynesianism as modified by demographics. Keynesian, in the sense that just as John Maynard Keynes argued that a country could deficit finance to even out downturns in the economy or deal with national emergencies, it is obligated to pay back debt in good times. And these, after all, are good times. The country is secure; employment is strong; the economy is growing. America is at peace with the world, if not quite with itself.

In terms of demographics, the Baby Boom generation is at its productive peak. Shortly into the 21st century, sometime in its second decade, the number of working Americans is likely to decline in relation to retired citizens. If at that time interest on federal debt is more burdensome than Social Security obligations, it is difficult to believe federal concerns can responsibly be addressed. As we look to the immediate future even more than the recent past, it would appear there is simply no justification for deficit financing at this time. Of all issues that should galvanize young people, the deficit should be the largest. For the obligation of debt repayment falls disproportionately on those just about to enter, not those just about to leave, the work force.

The Arts and Humanities

In this context, the two endowments—the arts and humanities—have their collective backs to the wall.

In one sense this is not surprising. After all, there is no issue

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more controversial in society than culture.

Yet, an attack on the endowments requires a review both of their cost and mission and an understanding of the meaning of social conservatism.

In terms of proportionality, the federal government spends approximately five one-hundredths of one percent of the GNP on the arts and humanities. Elimination of endowment funding impoverishes the American spirit, not the U.S. taxpayer.

In this regard, as a Republican, I would stress three ironies.

Cultural iconoclasts suggest the endowments are elitist citadels. The facts suggest the opposite. The endowments were established to democratize the arts and humanities, to broaden access to and appreciation of diverse aspects of American culture.

Cultural iconoclasts suggest that American education has been dumbing down. Yet the endowments have as their mission to instill American education with greater quality, to stimulate creativity, to ennoble the American spirit.

Cultural iconoclasts lament the standardless sex and violence found increasingly on television and at the movies. By contrast, the endowments and their sister institution, NPR, are uplifting counterbalances to the commercialization of sex, pornography and violence.

The issue is how best to instill and transfer American values, how best to expand respect for the "pluribus" in our "unum." Market forces have a powerful role to play, but civilizing instincts can sometimes be embellished by civil efforts of civil institutions. That is the mission of the endowments.

Abolition of the endowments would lead to a marginally cheaper government. But if conservatism implies an emphasis on understanding, advancing and perpetuating our culture, endowment bashing can hardly be considered conservative. It is fundamentally elitist. It may also be counterproductive.

As enormous as the deficit issue is, the bigger problem is social cohesion, the problem of which was underscored this spring by events in Oklahoma City and several years ago at Ruby Ridge. The surprise to me is not the frailty in our system evidenced by

the actions of a few on the fractious right. As an active observer of my political party, the fears, anger, and growing verve of disenchanted Americans on the right has become increasingly evident. But I assumed the first violent break with the social order was more likely to come from the inner city in reaction to the new, less charitably perceived central government.

While I am convinced a conservative correction in social programming is in order, I am apprehensive that Congress has established a thrust which is sensible but not always sensitive. Ideas, to be sustaining in public life, cannot be anger driven. They must reflect idealism as well as common sense. Compassion matters.

In a country in which progress is our most important product, the "how" is often more important than the "what" of public actions. Indeed, as Reinhold Niebuhr once observed, the temper and integrity with which the political fight is waged can be more important than the outcome of any issue.

Thus, when a fertilizer bomb was ignited next to a federal building in Oklahoma City, it was hard not to be reminded of the most disturbingly prophetic poem in Western civilization, "The Second Coming" by William Butler Yeats:

*Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and
everywhere
The ceremony of innocence is drowned;
The best lack all conviction while the worst
Are full of passionate intensity.*

The Chaos of Modernity

Apocalypse is not my field—nor, perhaps, anybody's—but it seems that the chaos of modernity has produced a crisis of perspective as well as of values.

Let me cite several examples from my life as an elected representative of the people of Iowa. At a town meeting several months ago in Iowa City, the home of the University of Iowa, a substantial number of citizens, several affirming socialism as a preferable form of economic organization, rallied under an Internet call for "guerrilla theater" and, with banners smeared with words like "blood-

PERSPECTIVE

sucker," charged me as a member of the party of Gingrich with "murder." At a follow-up town meeting in a small industrial river city in my district a group of tax protesters suggested the income tax as well as the Federal Reserve system was illegal and wondered what I was prepared to do to control the 300,000 Russian soldiers purportedly roaming America today.

Part of the problem may flow from the unstable nature of modern industrial society; part falls at the feet of politicians who use ill-chosen rhetoric to divide society with appeals to the lowest rather than highest instincts of the body politic. For instance, conservatives in Washington suggest a revolution is underway when they really mean a modest course change. Liberals, on the other hand, cry radicalism when the basic effort of the new Congress is simply to pare the growth of federal spending to obtain a historical norm—a balanced budget.

The irony is that in a society which increasingly accentuates the negative there are so many reasons for Americans to feel good about ourselves, fortunate about our circumstance, and proud of our role in the world. After all, in this the bloodiest century in human history, individualist, democratic values are on the ascendancy because of American leadership, model setting, and sacrifice; our country has never been more secure; and, significantly greater opportunity exists for more people the world over than ever before.

Nevertheless, there is a growing doubt, if not fear, in America of the very values—such as free competition within the rule of law—that have made our country the undisputed leader of the 20th century. In all societies there is an ambivalence about nationalism and internationalism, about law and its application to each citizen. Thus, abroad, Americans are increasingly skittish about international obligations—arms control, treaties, the UN. And at home, for many, individual rights means private arms and, for some, even private militias.

All Americans have taken note of one heinous dimension of the Oklahoma City bombing—the mutilation of small children in a day care center. But a rightful focus on the children—the most innocent in our society—should not leave an impression that killing of law enforcement people, whether from the Secret Service or BATF, is somehow a justified act if an individual or group doesn't approve of the law. From time to time there may be a case for Gandhi-like civil disobedience, as in Civil Rights sit-ins to protest segregation in public places in the 1960s, but the violent taking of the law into one's own hands drives a stake into the heart of American civilization.

Locke Vs. Hobbes

The issue is the rule of law; perhaps civilization itself. Using a 17th century paradigm, John Locke once suggested that the difference between a state of nature and civil society was the existence of rules to govern disputes with third party arbitration.

From a reading of their literature it would appear that the militia right has a series of intertwined concerns: fear of loss of liberty as symbolized by gun control; fear of loss of personal safety as it relates to a renewed Russian menace; fear of loss of economic wherewithal as implied in the government's taxing policies and the Fed's control over money; and fear of loss of national sovereignty as it relates to foreign entanglements, symbolized by the UN, GATT, and NAFTA.

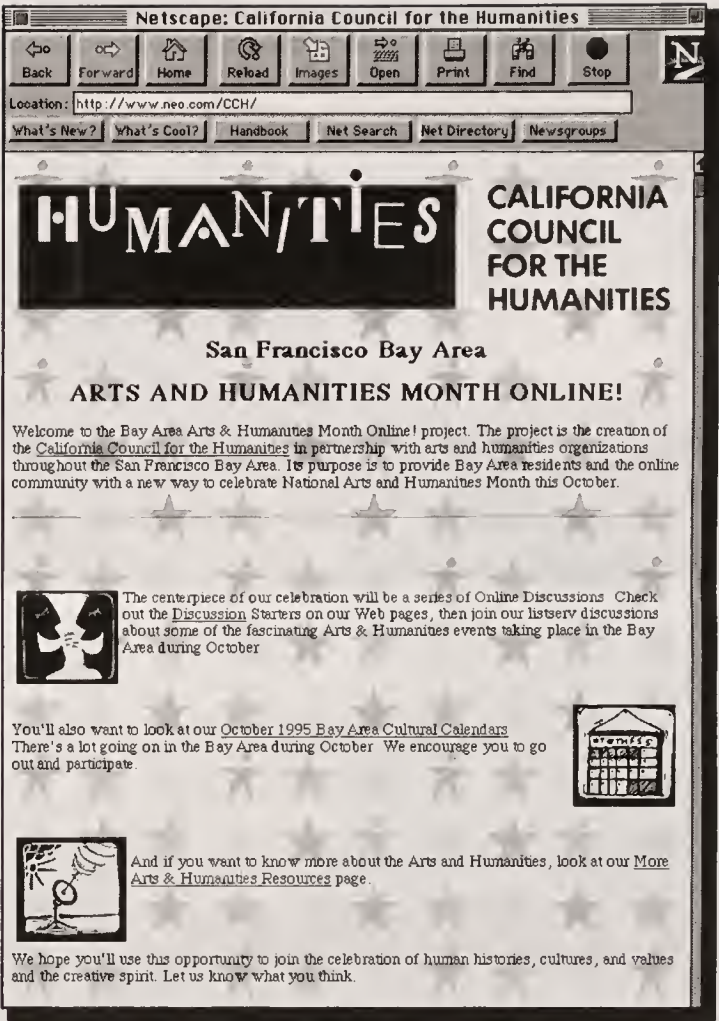
It is my view that while the public may perceive these groups as fringe, both of America's two political parties have been increasingly influenced either by their agenda or apprehension of standing up for a counter agenda.

Yet the fundamental responsibility of leadership today is to expand the rule of law abroad while renewing respect for it at home. The task is neither easy nor foreordained. Whether one is an optimist or pessimist about such a prospect depends in the final measure on one's view of human nature.

Only an optimistic assessment of human nature makes the prospect of greater law and order imaginable. For philosophers like Hobbes, self-centered man cannot put himself in the shoes of others; he cannot find his way out of the jungle where life is "nasty, brutish and short," because he has no capacity for mutual accommodation. For Marx, malleable man, the tool of determinist forces, needs to be controlled; he could never take responsibility for forging his own destiny. For Locke and his philosophical stepson, Jefferson, man's fate can be viewed more optimistically. Individuals are not only presumed to be born with rights no legitimate state can take away, but with a rational nature capable of developing institutional arrangements to protect and preserve those rights.

For the world to cope with old problems of war and new problems of arms control and environmental poisoning, the optimist assumption must hold: that just as man's propensity to maximize self-interest makes the establishment of civil society a survivalist imperative, so man's capacity for compromise, for reasoned give-and-take, makes a civilized community possible.

In this context, the humanities are the linchpin. They should not be shortchanged.



CCH AND THE WORLD WIDE WEB (<http://www.neo.com/CCH/>) Online Discussions Will Continue to the End of November

With the launch of the Arts & Humanities Month Online project at the beginning of October, the Council has tiptoed onto the Information Superhighway and begun experimenting with the world wide web and electronic mail as a means for conducting public humanities projects in cyberspace.

"Arts and Humanities Month Online," which will continue at least until the end of November—longer if there is interest—is a pilot project consisting of six scholar-led online cultural conversations conducted via electronic mail. The conversations are also accessible through the Council's world wide web site at the address shown above. In addition to a clickable conversation subscription area, the web pages contain visual and written texts to supplement the conversations, cultural calendars, links to other arts and humanities resources on the Internet, and an archive of past posts to the discussions.

Discussion topics include:
■ "Culture and the New Technologies: Promises and Perils of the New Media." Initiated by NEH Chair Sheldon Hackney, this discussion is exploring the advantages and disadvantages of technologies like the Internet for the arts and humanities. Vice President Gore has logged in to express support for the arts and humanities and concerns about intellectual property rights.

- "The Late Paintings of Willem de Kooning" looks at the controversial paintings of the great abstract expressionist, begun as de Kooning developed Alzheimers.
- "Arcadia" examines such ideas as chaos theory, the tension between the classical and romantic imaginations, the nature of genius and the pretensions of academics, which are explored in Tom Stoppard's newest play.
- "Two Artists" encourages a closer look at the lives and works of sculptor Peter Voulkos and glass artist Dale Chihuly, both subjects of major retrospective exhibitions.
- "My Fair Lady" explores issues of language and class, as well as traditions of the musical theater that are found in this popular classic.
- "Days of the Dead/Los Días de los Muertos," is a discussion of ceremonies and rituals of death and remembrance related to Mexican and Mexican American observances.

The Council invites all who are interested to join these online discussions. For descriptions and instructions on how to log in, send an e-mail message to cch@netcom.com. Request "Listserv Info."

Additional queries about the Arts & Humanities Online project should be e-mailed to online project director Alden Mudge (amudge@sfsu.edu) or Craig Phillips, project assistant (cch@netcom.com).

FALL Calendar

The public humanities programs listed on these two pages received funding support from the California Council for the Humanities. Please note that the dates and times should be confirmed with local sponsors. These listings are often provided to the Council well before final arrangements are made.

EXHIBITS

Through Nov. 20 The Riverside Museum's exhibit about Mexican American history is accompanied by the "Riverside's Chicano/Latino Heritage: An Enduring Legacy" lecture series. At the Riverside Municipal Museum, 3580 Seventh St., Riverside. Call 909/782-5273 for dates and times of individual lectures.

Through Nov. 26 "No Laughing Matter: Political Cartoonists on the Environment" is a CERA-sponsored SITES exhibit of more than 150 images by cartoonists from 30 countries, exploring how politically inspired art shapes awareness and concern for the natural environment. At Grace Hudson Museum, 431 S. Main St., Ukiah. 707/459-2736.

Through Feb. 5, 1996 "The Carver's Art of Northwestern California" is an exhibition examining the carving traditions of the Klamath River peoples of California and its contemporary revival. At the Phoebe Hearst Museum, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Dec. 9 - Mar. 31, 1996 "Between Two Worlds: The People of the Border" is a CERA-sponsored exhibit of photographs by photojournalist Donald Bartletti exploring perspectives on border life and migration. At the Grace Hudson Museum, 431 S. Main St., Ukiah. 707/459-2736.

Jan. 4 - Apr. 7, 1996 "Gum San: Land of the Golden Mountain" is a CERA-sponsored exhibit of artifacts, historical photographs and other documents exploring the presence and importance of the Chinese in the region's history. At the Community Memorial Museum, 1333 Butte House Road, Yuba City. 916/741-7141.

Jan. 5 - Mar. 31, 1996 "Produce for Victory: Posters on the Homefront, 1941-1945" is a CERA-sponsored SITES exhibit of World War II patriotic posters. The exhibit explores the history and effect on production of these efforts to increase agricultural and industrial output. At the Lompoc Museum, 200 South H Street, Lompoc. 805/736-3888

EVENTS

Oct. 26 "The Flapper Story" is a film and speaker program presented by the Inland Empire Educational Foundation Humanities Coalition. Scholar Anthea Hartig will lead a post-screening discussion of the history and implications of the "flapper ideal." 7 p.m. At Beaumont Library, 125 E. 8th S. Beaumont. 909/782-5202.

Oct. 30 "Chaos and Creativity" is part of "ACT Perspectives" panel discussion series. This program explores some of the central themes raised in Tom Stoppard's play *Arcadia*. 7 p.m. At the Stage Door Theater, 420 Mason, San Francisco. 415/834-3200.

Nov. 1 "Europe on \$1000 a Day: 18th Century British Aristocracy and the Grand Tour" is a lecture by architect Dr. James Lutz. Part of the "Noontime at the Met" series. Noon. At Lyles Theater, Fresno Metropolitan Museum, 1515 Van Ness Ave., Fresno. 209/441-1444.



The "Between Two Worlds" exhibition opens at the Grace Hudson Museum on December 9. Photo by Donald Bartletti.



A film and discussion program about "The Flapper Story" takes place at the Beaumont Library on Oct. 26. Photo courtesy of The Cinema Guild.

Nov. 3 "Toward a History of Public Art in California" is a slide lecture by Professor Derrick Cartwright presented in conjunction with the exhibit "A Century of California Art." The lecture focuses on California public arts projects between 1900 and the 1950s. 5 p.m. At Casa Covarrubias, Santa Barbara Historical Museum, 136 East De la Guerra St., Santa Barbara. 805/966-1601.

Nov. 4 The historical murals of Mexican artist Alfredo Ramirez Martinez will be the subject of a lecture/discussion program held in conjunction with the exhibit "A Century of California Art." 10:30 a.m. Santa Barbara Cemetery, Santa Barbara. 805/966-1601.

Nov. 4 - Nov. 5 Three public art walks are conducted in conjunction with the exhibit "A Century of California Art." Marjorie Hayes lectures at the Santa Barbara County Courthouse on murals by artist Dan Sayre Groesbeck. Elizabeth Raber lectures on artists Channing Peake and Howard Warshaw and their murals in the Santa Barbara Public Library. The last walk is led by Ben Bottoms and Richard McLaughlin, lecturing about their own murals at the historic San Marcos Building. 1 p.m. Meet in the Mural Room, 2nd floor, Santa Barbara County Courthouse, Santa Barbara. 805/966-1601.



"De la Guerra Street," a 1993 painting by Gerald David Rahm. The Santa Barbara Historical Society hosts "A Century of California Art" Nov. 2-5.

Nov. 5 "Japanese American Collections" exhibit panels are the centerpiece of "Trek to the Stars with George Takei," a family day benefit to support the Japanese American Collection at CSU Sacramento Library. 11 a.m. North and South Gyms, CSU Sacramento. 916/278-6595.

Nov. 5 "Regenerations" is a demonstration of elk antler and wood carving by Yurok artist Frank Gist. Held in conjunction with the exhibit "The Carver's Art of Northwestern California." 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Nov. 7 Dr. Soo -Young Chin presents a lecture about late life rituals in Korea and the United States to complement the exhibit "Korean American Footsteps." 5 p.m. Kirkoff Hall, UCLA, Los Angeles. 213/388-4229.



Dr. Charles P. Toombs.

Nov. 7 "Contrary Instincts, Double Consciousness and Cultural Confusion in the 20th Century African-American Novel" is part of the "Border Voices III: New Voices in the Humanities" lecture series. Dr. Charles P. Toombs will discuss how black characters in literature are frequently caught between their African and American heritages. 7 p.m. At Scripps Ranch High School, 10410 Treena Blvd., San Diego. 619/594-3007.

Nov. 8 "Armenian Folklore and Popular Tales" is a lecture by historian Arra Avarkian complementing the exhibit "In Silver and in Threads: Armenian Folk Art." Part of the "Noontime at the Met" series. Noon. At Lyles Theater, Fresno Metropolitan Museum, 1515 Van Ness Ave., Fresno. 209/441-1444.

Nov. 9 "When Animals Could Talk: An Evening with a Mono Elder" is part of the "Valley Stories: Voices from California's Heartland" lecture/discussion series. Mono elder and renowned storyteller Sylvena Mayer explores Native American oral traditions. 7:30 p.m. At College of the Sequoias Theater, 915 S. Mooney Blvd., Visalia. 209/730-3822.

Nov. 12 "Creation Stories and Ihuk: Girl's Puberty Ceremony of the Karuk People" is a two-part presentation by Karuk scholars Julian Lang and Lyn Risling about the recently revived, sacred oral literature. Held in conjunction with the exhibit "The Carver's Art in Northwestern California." 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Nov. 13 "An Evening with August Wilson" is part of "ACT Perspectives" panel discussion series. Award-winning African American playwright August Wilson discusses his work as a cycle chronicling, decade by decade, the history of African Americans and the challenges and issues of cultural identity they encounter. 7 p.m. At the Marines Memorial Theater, 609 Sutter, San Francisco. 415/441-7444.



Elizabeth Cady Stanton, portrayed by Dr. Sally Roesch Wagner.

Nov. 15 "Sally Roesch Wagner as Elizabeth Cady Stanton" is a chautauqua portrayal by Wagner of Elizabeth Cady Stanton, the famous 19th century feminist. 7 p.m. At the Yuba-Sutter Regional Arts Council Auditorium, 630 E. St., Marysville. 916/741-7141.

Nov. 17 "Speaking Our Stories" by Linda Hogan is part of the ongoing "Native Scholars Lecture Program." Hogan will probe the historical, philosophical, and spiritual relationship between people, their cultures, and the Earth. At the American Indian Contemporary Arts Lecture Room, 685 Market St., Suite 250, San Francisco. 415/495-7600.

Dec. 3 "Sacred Folklore of the California Foothills: Maidu Creation Myths" is a discussion led by linguist William Shipley about Maidu myths collected in 1902. Held in conjunction with "The Carver's Art of Northwestern California." 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Dec. 5 "Bodies of Voice, Bodies of Ink: Latina Women and Latino Men Across the Americas" is a lecture by Dr. William Nericcio focussing on identity in contemporary Latin American and American poetry and fiction. Part of the "Border Voices III" lecture series. 7 p.m. At Scripps Ranch High School, 10410 Treena St., San Diego. 619/594-3007.



Preston J. Arrow-weed.

Jan. 7, 1996 "The Sacred Folklore of Southern California, the Lightning Song Cycle of the Quechan Tribe" by Preston J. Arrow-weed complements the exhibit "The Carver's Art of Northwestern California." Arrow-weed presents excerpts from the Quechan (Yuma) Lightning Song Cycle for the dead and discusses his work teaching young men this cycle. 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Jan. 9 "First Person Academic" is a lecture by Dr. Linda Brodkey exploring the recent emergence of first person narrative in academia. Part of the "Border Voices III: The Search for American Identity" series. 7 p.m. At Scripps Ranch High School, 10410 Treena St., San Diego. 619/594-3007.

Jan. 28 "California Native Literature: The Poetry of Janice Gould" is a discussion held in conjunction with the exhibit "The Carver's Art of Northwestern California." Gould discusses the sources of contemporary Native Californian literature. 2 p.m. At the Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, U.C. Berkeley. 510/642-3681.

Feb. 6 "The Persistence of the Frontier Thesis' in America" is a lecture by Dr. Howard Kushner discussing how the view of early American settlers as heroes mythologizes their suicidal and self-destructive behavior. Part of the "Border Voices III: The Search for American Identity" lecture series. 7 p.m. At Scripps Ranch High School, 10410 Treena St., San Diego. 619/594-3007.

Humanities News

Council Meets in Los Angeles in December

The California Council for the Humanities' quarterly meeting will be held in Los Angeles on Friday, December 8. The meeting will take place at the Renaissance Los Angeles Hotel, 9620 Airport Boulevard, Los Angeles and is scheduled to begin at 9:30 a.m. For more information, please contact the Council's San Francisco office at 415/391-1474.

Council Hires Margo McBane as Los Angeles Program Officer

Margo McBane has been hired as the Council's new program officer in the Los Angeles office. Ms. McBane will take up her duties on January 8, 1996. Until accepting the position with the Council, Margo was consultant on two oral history projects for the City of Pico Rivera and the City of La Verne. She has also coordinated an NEH planning grant to redesign the history exhibit hall of the Ventura County Museum of History & Art.

In the past, Ms. McBane directed a CCH-funded project entitled "History of California Women Farmworkers," coordinated program development for the Santa Barbara Museum of Natural History, taught history at Santa Barbara City College, and assisted national and regional non-profit organizations in oral history and grant writing. She has a B.A. in community studies from UC Santa Cruz and an M.A. in education from Stanford University.

Margo McBane can be reached after January 8 during regular business hours at CCH's Los Angeles office (213/623-5993).

Program Officer Ralph Lewin Moves to the San Francisco Office

Ralph Lewin, the Council's program officer in San Diego, will move to the San Francisco office beginning November 1. Lewin and Jeannie Mac Gregor will share an expanded role in directing Council-conducted programs and the grants program. While his replacement is being selected and trained, Lewin will continue to serve the greater San Diego region. People calling the San Diego office (619/232-4020) will be directed to contact Lewin in San Francisco at 415/391-1474. A new program officer is expected to be in the San Diego office by the end of the year.

"Road Ways" Exhibit Receives Additional NEH Grant

The Museum of History and Art, Ontario (a CERA member museum), has received a \$45,000 grant from the National Endowment for the Humanities to fund research and conceptual design for a major exhibit to be called "Road Ways." The exhibit will interpret the history and imagery of the road in local and national life.

"We're calling this the World's Longest Museum Exhibit," says museum director Teresa Hanley, "because it's not confined to our gallery here. We'll be sending our patrons out to see our 'drive-through' exhibit, the historic roads of our area, including old Route 66 into Cajon Pass. Many of these routes were in use long before the first Europeans came to the area. People drive through a lot of history every time they get into their cars, and don't even know it. Once we're finished, our visitors will never look at the road the same way again."

"Road Ways" received its original funding from the California Council for the Humanities. The exhibit is expected to open in 1997.

Internships Available

The Council has a number of internship opportunities available for the winter and spring for undergraduate and graduate students in humanities disciplines. Opportunities exist in the Council's Los Angeles and San Francisco offices. Interested students should contact Khisna Griffin in the Los Angeles office (213/623-5993) or Alden Mudge in the San Francisco office (415/391-1474).

Fellowships for Teachers and Prospective Teachers to Study the Constitution

The James Madison Memorial Fellowship Foundation awards James Madison Fellowships to in-service secondary school teachers of American history, American government, and social studies in grades 7-12 and to graduating or graduated collegians who wish to become secondary school teachers of the same subjects. The awards of up to \$24,000 cover tuition, fees, books, room, and board associated with study leading to master's degrees in American history, political science, or education with concentrations in the framing, principles, and history of the U.S. Constitution. Stipends cover five years of part-time study by teachers or two years of full-time study by recent baccalaureates.

The deadline for applications of the 1996 competition is March 1, 1996. For full information, contact: James Madison Fellowship Program, PO Box 4030, Iowa City, Iowa 52243-4030, Phone: 800/525-6928, Fax: 319/337-1204, Internet e-mail: Recogprog@ACT-ACT4-PO.act.org

\$100,000 NEH Grant Will Support CCH Project Exploring the Literature of the Great Central Valley

The Council has received a grant of \$100,000 from the National Endowment for the Humanities (NEH) to conduct "Rambling Routes and Sowing Roots Along Highway 99," an extensive project to encourage Californians to explore the little-known literary heritage of California's Great Central Valley.

The focus of "Rambling Routes," which is scheduled to begin in the fall of 1996 and extend into the following spring, is a series of scholar-led reading-and-discussion groups that will be conducted by local partners in ten cities stretching throughout the Central Valley along Highway 99—Redding, Chico, Yuba City, Sacramento, Stockton, Modesto, Merced, Fresno, Visalia and Bakersfield. The Council, in partnership with Heyday Books, will create and provide an anthology of works by Central Valley authors to be used as the central text for the discussions. This anthology is being organized and edited by Stan Yogi, a former program officer at the Council. The reading-and-discussion series will culminate in each community with a public lecture and discussion led by a well-known Central Valley writer. Among the writers who have already agreed to participate in the project are Maxine Hong Kingston, Richard Rodriguez, Gary Soto, Ernest J. Finney, David Mas Masumoto, and Gerald Haslam.

Readers who are interested in learning more about this project should look for articles in upcoming issues of Humanities Network. We will continue to keep you well informed as "Rambling Routes" progresses.

"Poets in Person" Audiotapes Available to Non-Profit Organizations

The Council will distribute a limited number of copies of "Poets in Person" free of charge to public libraries and non-profit organizations that will make these materials available for public circulation, discussion and use.

"Poets in Person" is a set of seven audiotapes featuring 13 American poets reading and discussing their own work. The poets include Allen Ginsberg, Karl Shapiro, Maxine Kumin, A.R. Ammons, W.S. Merwin, Gwendolyn Brooks, James Merrill, Adrienne Rich, John Ashbery, Sharon Olds, Charles Wright, Rita Dove, and Gary Soto. Each was chosen because of his or her role in fueling a major movement in American poetry. An accompanying text includes a biography of each poet, texts of the poems read and discussed, and interviews and background commentary on the poetry of each writer and its development in the larger framework of American poetry.

If your library or non-profit organization is interested in obtaining a copy of "Poets in Person," send a brief letter to Alden Mudge at the Council's San Francisco office explaining how you will make the tapes available for public use and discussion.

Additional Grant Guidelines for Museum Proposals

Please Note: For the benefit of museum applicants we reprint the new museum proposal guidelines one more time.

So that CCH can more fairly evaluate grant proposals for museum exhibits and programming, we have developed the following supplemental grant guidelines for museum proposals.

Proposals for museum exhibits and museum programming should conform to the guidelines outlined in the CCH *Guide to the Grant Program*. In addition, those proposals should address the following:

- What are the primary exhibition themes?
- What are the exhibition components (e.g., objects, photographs, murals, art, text) and how do they relate to the stated exhibition themes?
- What are the resources (e.g., key scholars, specific collections) that you will consult or draw upon for the exhibit components (i.e., your permanent collection, loans from other public and/or private museum collections, libraries, individuals, etc.)?
- Where will the exhibition be installed and how large is the space (please provide some dimensions, such as running feet of wall space or square feet of gallery space)?
- If possible, please include a preliminary layout or design for the exhibition that will help the review panel visualize your plan in its proper context.
- Who will be responsible for the various tasks described in the Plan of Work?
- Other items to consider:
 - Can the proposed exhibition travel elsewhere in the state?
 - What would it take to create a traveling version?
 - Have you considered issues of access to the exhibition as required under the Americans with Disabilities Act?

CCH has a museum professional on the program staff who can answer your questions and provide you with examples of successful exhibition proposals. Please don't hesitate to contact her.

Humanities News

“Searching for San Diego” Project Wins Coveted Orchids & Onions Award

“Searching for San Diego Neighborhood History Days,” a CCH local history project that examined the history of San Diego’s neighborhoods and the larger concept of “city” itself, has received a special “Orchids & Onions ” Village Green Award for Neighborhood Programs. The Village Green Award recognizes distinguished programs that celebrate the spirit of neighborhood and highlight the diversity of San Diego’s unique communities. It is one of several special awards “for projects that constitute grass roots community improvements worthy of commendation.”

“Orchids & Onions” is a well-known annual “people’s choice” awards program that identifies the best and worst in San Diego’s built environment, sponsored by the local chapter of the American Institute of Architects. Award recipients are nominated by the community at large and are judged by a cross-section of San Diego community representatives. The award was made at the “Orchids & Onions” twentieth anniversary program, held at the San Diego Naval Training Center on October 24.

We gratefully acknowledge these donors for their grants, gifts and pledges recorded Jan. 4, 1995 to Oct. 10, 1995.

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CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures and values. They inform the conversations that are vital to a thriving democracy. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council is comprised of leaders from public and academic life. It is an independent state affiliate of the National Endowment for the Humanities (NEH) and operates as a public/private partnership rather than as a government agency.

Since 1975, the Council's competitive grants program has awarded more than \$12 million to more than 1,700 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics of significance to Californians.

The Council also serves Californians by creating programs of its own. These include California Exhibition Resources Alliance (CERA), which provides administrative support and a means for sharing exhibits among a statewide network of small museums; Motherhead, a family reading program in Los Angeles; a community history project in San Diego; Humanities à la Carte, which brings humanities programs to the workplace during lunchtime; a statewide chautauquo tour with Cloy Jenkinsan portraying Thomas Jefferson; and publications distributed to libraries, scholars and the public.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals. It receives no state funds.

Major grant proposals are due on April 1 and October 1. Out-of-cycle grants—proposal planning grants, minigrants, and film-and-speaker grants—are accepted on the first day of each month. Interested nonprofit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

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NEXT PROPOSAL DEADLINE: April 1, 1996

Proposals must conform to the *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

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